167. *Sandals (native, of palm bark and fiber) — purai. Taurepán (Koch-Grünberg) polai (= parai).

168. Trade cloth — saraza (from Spanish "zaraza").

European mens' clothes —

169. Hat — sombertró
170. Shirt — kamisá
171. Trousers — pantalón
172. Slippers — alpargatá

These are the Spanish words given a Kamarakoto pronunciation.

(A woman's dress of European type is simply called pon, which also means clothing in general)

173. *Legbands (women) — (i)baipu (both bands). Taurepán (Koch-Grünberg), upper band waipu, lower band urakume.

174. *Armbands (women) — (it)abukamüi (both bands). Taurepán (Koch-Grünberg) upper band (y)a:pügamə', lower band (y)e:ndapəgemə'.

175. *Earrings — (i)panadaino'. Taurepán (Koch-Grünberg) pana:da. (pana = "ear").

176. Head-dress (women, for dancing) — inimo-katsa. (Literally "woven fine thread").

177. *Carrying bands (cotton, worn by women for carrying babies) — bene'. Taurepán (Koch-Grünberg) wene'.

178. *Pouch (crocheted from cotton string, purse-like, generally carried by men) — pakara'. Makuchi (Williams) pa-ka-ra, defined as a sort of basket called a "pegall" or "pack-all" in British Guiana. The Kamarakotos never call a basket pakara (or never make a pakara of basketry). Schomburgk suggests that the Indian word pegala = pakara may have been derived from the English "pack-all." This is certainly a reversal of the process — "pack-all" comes from "pakara."[51]

e. Pigments. These pigments are used as face and body paint and also to color baskets (black only), textiles (red), etc. Beeswax and some of the gums and resins used on various objects also have the effect of coloring them but are not applied solely for this purpose and so cannot be considered true pigments.

179. Black — ainatoron. This is soot scraped from earthenware pots. (The aina — may possibly be a combining form of o. ina, "put," and if so the anomalous o. i has here merged into a diphthong.)

Blue-black —

180. *karōi. Taurepán (Koch-Grünberg) roku, ruku, luku. Sapara, Purokoto, and Wayumara (Koch-Grünberg) luku.

[51] [see footnote on p. 312, category 116 — Analyst]

*192 386 824 171 [249]

This dye is made from the pulp around the seeds in the fleshy fruits of Genipa americana, planted near houses for that purpose. The Arawak name is karuto (and variants), whence comes the Venezuelan Spanish "caruto." The resemblance of the Kamarakoto word and its difference from those in other Carib dialects suggest that it may have been borrowed from some Arawak tribe, perhaps from the Guinaus, with whom the Kamarakotos have probably had some contact and who call this plant galu:tu (Koch-Grünberg; = karu:tu in Kamarakoto phonetics).

*192 *197 386 181. rana. Taurepán rana. Makuchi (Williams) rana. A less-used wild variety of Genipa americana.

Red —

182. anonda. Taurepán (Koch-Grünberg) anonte, anunte. Makuchi (Williams) nu-ku, a-nun-te. Galibi (Adam) anoto. Cariniaco (Adam) anoto. This is the famous and widely used dye made from the seeds of the shrub Bixa orellana. It is cultivated for this purpose all over Venezuela and called "onoto," from the Carib word. In England it is called "arnatto" — also an attempt at the Carib word. It is curious that in British Guiana ruku, which generally means the very different Genipa dye, is applied to this dye. [824]

183. karaberō. Taurepán (Koch-Grünberg) kurauili (perhaps kurawiri). Makuchi (Appun)[52] karawerı. This is a purplish-red dye made from leaves of the liana Bignonia chica. [824]

[439] 184. kurawōri. This dye is not made by the Kamarakotos but is obtained from the Maiongones (Maquiritares) by trading and I did not learn how they make it. The Kamarakotos distinguish this word from their karaberō, but it seems probable that it is merely a dialect (presumably Maquiritare) form of the same Carib word.

[302] 185. White — tauwa. Makuchi (Williams) ta-wa. This is a fine, white clay used as body paint.

*192 f. Thread, fiber, etc.

283 186. String, line (as for fishing) — yeba. See No. 103.

187. Cotton thread, spun cotton in general (including store- or trade-thread) asei.a.

*[192] 188. Fine native cotton thread — asei.a-inimu?. Makuchi (Williams) e-ni-mo, "ball of finely spun cotton."

52 [see footnote on p. 312, category 116 - Analyst]

535 Some dances, especially the parichara, require special ornaments or costumes. The parichara-pon, men's costume for this dance, consists of a diadem, aro[9], and a shirt, imaripadai, made of maripa leaves. The women, who otherwise are always bareheaded, wear for this dance a headband of woven cotton, inimo-katsa[9] (literally only "twisted fine cotton twine"), from the back of which projects a streamer with cotton tassels or puffs of down (Fig. 33 E). In another dance, warepan, the participants are said to be draped with cloth, but we did not see this and the description was so vague that I have no clear idea of the costume, nor have I found a description of it among related tribes although all of them apparently have this dance.

301 178 Back ornaments of various sorts seem formerly to have been typical of the central Caribs, but for some reason they are now dying out, at least in some regions, even though other types of native ornaments are as popular as ever or more so. I did not see or hear of any back ornaments among the Kamarakotos.

Tattooing and Painting.

304 [184] Tattooing is known and is occasionally practiced but it is not now very popular and most members of the tribe are not tattooed.[137] The pigment is a mixture of soot scraped from cooking pots, ainatoron, and wild honey, worked in, spot by spot, with a sliver of wood (or palm leaf rib). A steel sewing needle is now sometimes used if available. The mark left is a somewhat bluish black. [534] The patterns are not symbolic (consciously at least) or indicative of any social status; any individual can use any design that suits his fancy, and this is true also of painted designs. The tattooed designs do not cover any large area and are usually simple, often merely a spot or cross on each cheek. In exceptionally complex cases, several lines and spots may be made around the mouth (see Fig. 34). Koch-Grünberg has shown that hooked lines around the mouth are typical, but not universal, among Taurepán women (see 1923, Vol. III, Plate 12), as we also observed, and that it also occurs among the neighbors of that Arekuna tribe, but we did not observe this motif, either painted or tattooed, among the Kamarakotos.

302 Unlike tattooing, face — and to a lesser extent body — painting is universal among the Kamarakotos. Some individuals, especially among the boys and the more coquettish women, are usually painted; others, especially the more sedate men, paint only for dances and other social occasions; but all paint themselves at some times. No one uses a pattern consistently, but on the contrary all show considerable ingenuity in varying the pattern.

302 386 824 Soot and white clay, tauwa, are used for painting, especially for dances, but the usual paints are blue-black and red vegetable dyes. The blue-black paint, karöi, is the well-known Genipa dye, called "caruto" in colloquial

[Text continues on p. 157]

137 [see footnote on p. 323, category 116 — Analyst]

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Venezuelan (a word of Indian origin probably cognate with karõi). The Genipa tree, often planted for this purpose although a different wild species (rana) is also used, has pulpy fruits the juice of which turns dark on exposure to air. Two red dyes are used: anonda and karaberõ. The first is the even better known Bixa — dye, "onoto" in colloquial Venezuelan (also of Indian origin and cognate with anonda). This shrub has spiny pods with innumerable small seeds which are crushed in water, boiled down to a paste or hard ball, and mixed with oil from the mausa-yɛ', a palm probably Elaeis sp., for use. The other red dye, karaberõ, is prepared from leaves of a vine, Bignonia, (sens. lat. exact classification uncertain), also boiled down and mixed with palm oil. From the Maquiritares the Kamarakotos obtain another closely similar dye, kurawõri, probably, like its name, merely a variety of karaberõ.

The red dyes are sometimes used for painting lines, but more often they are simply smeared on the face, sometimes also on the body, over the whole area or in large splotches.[138] The blue-black paint is applied over the red, or without the latter, in lines, dots, crosses, and, rarely, circles. A few typical examples of the innumerable patterns seen are shown in Fig. 34.

Textiles

The word "textiles" is here used in its broadest sense to include all objects that are made by interlocking flexible strands in some way. It thus includes such widely variant things as cotton cloth, compound bead necklaces, baskets, and fish traps, to mention only a few, but all these have elements in common and show a graded series of allied techniques belonging to a unified culture complex. It is thus convenient to treat them together.

Defined in this way, the manufacture and use of textiles is perhaps the most important and striking single element in Kamarakoto culture. Together with the cultivation of casave and the construction of semi-permanent houses, this can be used to define a great culture area including most of northeastern South America. The textile arts of part of this area, especially British Guiana, are well known and are broadly similar to those of the Kamarakotos, but the latter do, of course, have their own variations of techniques and forms and their own selection of particular ones of the many scattered among different Guiana tribes. In Venezuela generally, furthermore, explicit studies of these arts are almost lacking and attention should be called not only to their importance among the wild tribes but also to their potential value for the country as a civilized community.[139]

[see footnotes on p. 323, category 116 – Analyst]

157 522 because this would be a head measurement that was really worth-while. A young unmarried man taking a length of cloth for a woman's dress as part of his pay was surrounded by a crowd making robustly insulting remarks accompanied [824] by loud guffaws in which he sheepishly joined. Even a happy surprise that is [38] not essentially humorous, such as unexpectedly encountering a tree full of ripe [302] "caruto" fruits (used for face paint), is an occasion for long laughter.

There are two noteworthy differences from supposedly more civilized humor, and these are decidedly in the Kamarakoto's favor: we saw no case in which a physical injury or indignity was considered funny, and crude practical jokes and the startling or frightening of anyone were expressly avoided and considered quite the opposite of humorous.

Emotional Adjustment.

171 158 In northern Venezuela we observed that most members of the peon class are definitely neurotic.[224] Most of them live oppressed by anxiety, ridden by fear of almost everything around them, and in a state of worry with few and 158 brief remissions. The opposite is true of the Kamarakotos. No neurotic individ- [157] uals or states were observed among them. Anxiety and worry seemed almost unknown, and the whole tribe exhibited a degree of emotional adjustment that 155 could not be matched in any "civilized" community of equal size. It will not be a popular statement, but scientific conscience compels me to add that the almost complete absence of a formulated religion is certainly one element in this remarkably good adjustment, just as the burden of such a religion plays a definite and large role in the neurotic anxiety of the northern peones.[225] Another element, probably the most important, is the security and care enjoyed by the children, as noted below.

152 It is not true that fear is unknown and it is apparently, but not really, contradictory that the Kamarakotos are almost free of anxiety but are often afraid and have even been known to die of fear. They do not seriously fear [828] physical injury: what they fear is fear itself. They detest being startled and often show marked consideration in avoiding giving anyone a start or surprise. Playing peek-a-boo with a baby, so common with us, was never seen and might [254] indeed be considered a serious injury. They fear the kanaima, but in their stories of danger from kanaima the injury is seldom represented as inflicted by physical means but by a noise, or similar thing, that merely startles and frightens [839] the victim. I have noted the curious and revealing fact that in their version of the widespread "stachelsitz" (spiny bench) legend, the bench is not spiny at all and the damage is inflicted by fright and not, as in almost all other known versions of this story, by physical pain.

224, 225 [see footnotes on p. 333, category 11b - Analyst]